*8078-315 Beautiful Oil Paintings on Auction, June 23, 1843 - CAT.

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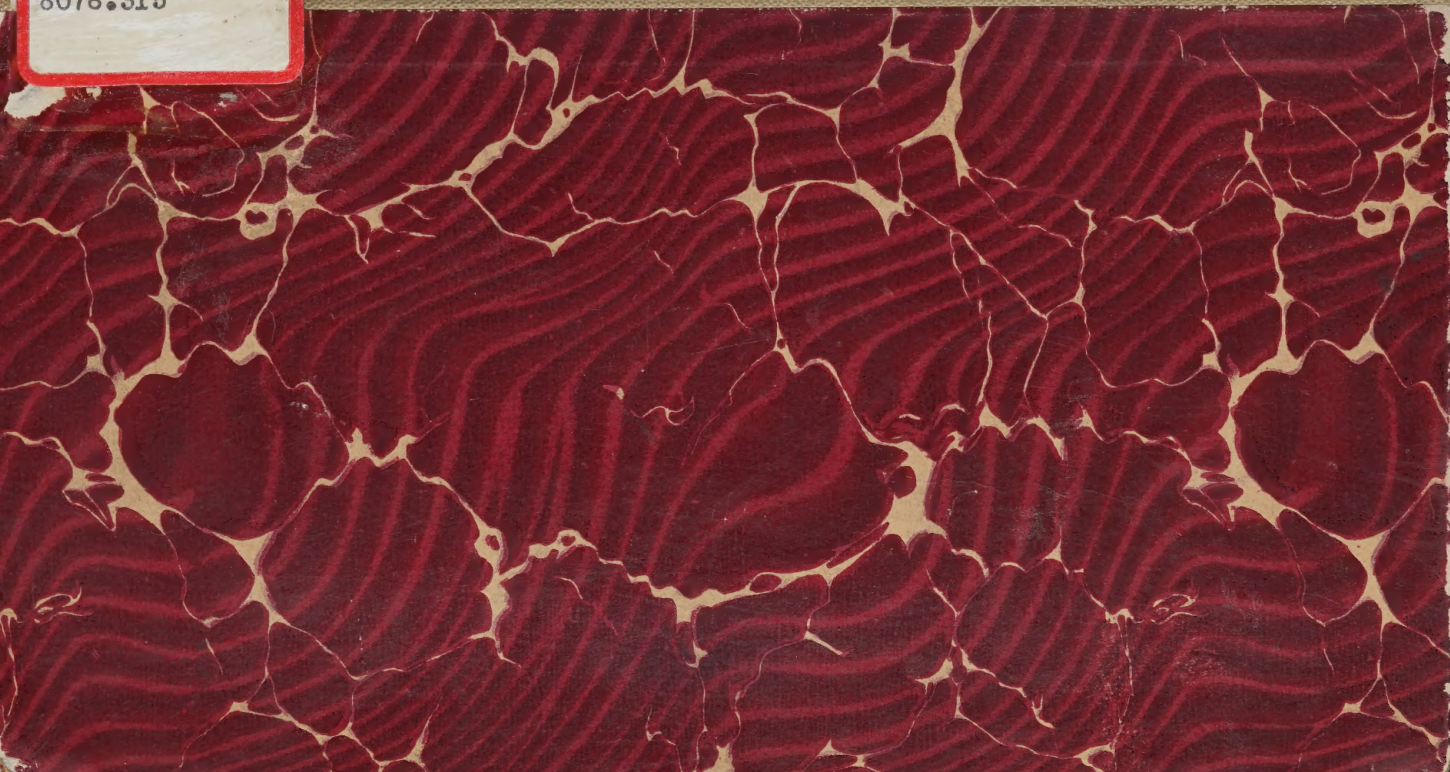

№ 8078.315

THE TRUSTEES OF THE PUBLIC LIBRARY OF THE CITY OF BOSTON 1852 1878
LVX OMNIVM CIVIVM

Exhibition and Sale of Beautiful Oil Paintings.

CATALOGUE

OF A

LARGE AND VARIED COLLECTION

OF

BEAUTIFUL OIL PAINTINGS,

These Paintings were executed by many of the first artists in this country, and comprise rich Landscapes ; Sea Views ; Conversational Pieces ; Domestic Pieces ; Domestic Scenes ; Rural and Pastoral Pieces ; Historical Pictures ; Full Length of Washington and original Portrait of Harrison ; Fancy Pictures ; Original Compositions ; a few fine Water Color Drawings, Cattle Pieces, &c. Among the artists are the following names :—Brown, Ball, Birch, Burt, Cole, Chapman, Doughty, Fisher, Foster, Gerry, Greenough, Huntingdon, Hayward, Harry, Johnston, Lane, Pratt, Spear, Soren, Salmon, and many others.

TO BE SOLD AT AUCTION,

BY HOWE, LEONARD & CO.,

On FRIDAY, June 23, 1843,

AT HARDING'S GALLERY,

No. 22 *School Street.*

SALE TO COMMENCE AT 10 O'CLOCK.

The Paintings are now on exhibition and will so continue untill the sale. The frames will be charged at the lowest possible rates, if taken.

BOSTON:
PRINTED BY ALFRED MUDGE,
No. 21 School Street.

Lancour List No. 45

From 8073.30
Dec. 27, 1878

CATALOGUE.

1. Fine Sketch, by This is a very bold and free sketch, exhibiting the greatest effect in coloring with uncommon freedom. *T. Cole.*
2. View in the Schuylkill. *T. Doughty.*
3. Sea Shore near Ostend, at low water. The sea rises thirty feet at this place, leaving the whole flats bare, and vessels completely dry. *G. L. Brown.*
4. View near Islington, with Highgate in the distance,—a fine little picture. *J. Greenough.*
5. Standing for Julius Cæsar,—an artist's studio portrait of Forrest as Metamora. *D. C. Johnston.*
6. Cattle,—Showery Weather,—Highland Scenery, Scotland, a very spirited picture. *P. Harry.*
7. Head of William Wallace, a portrait. This picture was painted in Scotland from what the artist considered an original head, in the taproom of a country tavern. *R. Salmon.*
8. Ruins of Roslyn Castle, Scotland,—a very pleasing picture. *J. J. Soren.*
9. Still Life,—Vegetables, a fine original picture. *S. L. Gerry.*
10. English Pointers,—copy after Edwards. *Burnham.*
11. Light House on the coast of France. *Robert Jones.*
12. Harbor Scene, Shipping, &c. *F. H. Lane.*
13. Hurricane. *G. L. Brown.*
14. Interior of a Stable, with Cattle,—a highly finished original picture. *R. Pritchard.*
15. View of the Meadows near Hartford, Conn., from the South, looking towards Withersfield. *P. Harry.*
16. Italian Scenery,—a view near Ponte Sieva. *J. Greenough.*
17. View of Florence,—a fine picture. *S. B. Foster.*
18. Apple Stall and Appurtenances, corner of the Old South Church,—an original picture. *D. C. Johnston.*
19. Mountain Stream,—composition from scenery in New Hampshire. *J. J. Soren.*
20. View on the Hudson,—a fine landscape. *T. Doughty.*

21. View of the Sugar Loaf Mountain, on the Hudson river. *G. L. Brown.*
22. View of Squantum Rock by Moonlight,—a fine effective picture. *R. Salmon.*
23. Cattle Reposing,—Evening,—the landscape was painted from English scenery. *P. Harry.*
24. View near North Conway, New Hampshire. *S. L. Gerry.*
25. View near Deptford, England. *J. Greenough.*
26. Moonlight,—a fine copy from Vernet. *G. L. Brown.*
27. Penobscot Indians choosing their hunting grounds for the season, and about to camp. *P. Harry.*
28. The Rescue,—an original painting. *J. J. Soren.*
29. The Expected Canoe,—painted originally for the Token. *J. G. Chapman.*
30. Ship in a White Squall,—a fine sea view. *T. Birch.*
31. View on the Coast of Nova Scotia, with Wreck, Fishing Smack. *G. Curtis.*
32. Landscape from T. Cole. *T. T. Spear.*
33. The Companions,—a fine little picture. *Joshua H. Hayward.*
34. Llewellyn's Cross,—Moonlight,—Cornwall. *Robert Jones.*
35. New Hampshire Scenery,—a fine rich landscape, composition made of different sketches taken from nature in New Hampshire. *G. L. Brown.*
36. Companion to the last, and equally fine. "
37. View of Lynn Beach, painted from nature. *T. Doughty.*
38. English Landscape Scenery, Cattle, Figures, &c. *P. Harry.*
39. The Judgment of Solomon,—a fine copy from Poussin. *Robert Cooke.*
49. View of Mount Vesuvius, looking across the Bay of Naples. This is a very beautiful Italian landscape. *S. Foster.*
41. English Landscape Scenery with Cattle composition. *J. Greenough.*
42 Roland Graeme's First Interview with Catherine Seyton, from Sir Walter Scott's Novel of "The Abbott." *Bartholomew.*
43. View of the Franconia Notch, New Hampshire, taken on the spot. *H. C. Pratt.*
44. The Old Mill,—View in Reading, Mass., a very fine landscape. *J. Burt.*
45. Mount Auburn,—a fine picture. *H. C. Pratt.*
46. The Flight Into Egypt, copied from a celebrated picture by Rubens, in the Louvre. This is a very fine landscape, and the effect is very beautiful. *S. B. Foster.*
47. View of Mount Desert,—a fine landscape painted on the spot. *T. Doughty.*
48. Scenery near Leige in the Netherlands, painted from nature. *P. Harry.*
49. View near Stromness, Orkneys. *G. Curtis.*
50. Minna Troil in the chamber of Norna, from Scott's Novel of "The Pirate." *Bartholomew.*

51. View near Vall'ombrosa, from recollection. *J. Greenough.*
52. View on the Welsh Coast,—Inlet and Welsh Wherrry. *R. Salmon.*
53. View near Rome,—Ruins of an Old Aqueduct in the distance,—a very fine picture with rich Italian landscape. *S, B. Foster.*
54. Mountain Rivulet,—a beautiful little composition. *T. Doughty.*
55. Lake Scene, painted from nature in New Hampshire. *J. J. Soren.*
56. Holy Family. This exquisite little picture is an original by Ball, and is laboriously finished and very fine.
57. View near Derby, England. *J. Greenough.*
58. View of Florence,—a very highly finished picture. *T. Doughty.*
59. Italian Landscape,—Cattle and Figures,—copy from an original old painting in the possession of E. Washburn, Esq., Worcester, Mass. *P. Harry.*
60. A View of the White Mountains, from a sketch taken on the morning after the great slides. *H. C. Pratt.*
61. Scenery in New Hampshire. *Doughty.*
62. The Village Glee Singers, from J. M. Wright. *Bartholomew.*
63. View near Carlisle. *J. Greenough.*
64. A Scene near Sunset, in the Far West. *J. J. Soren.*
65. Deer startled by the Distant Hunter, on the banks of a Woodland torrent, scenery at the northern part of Maine. *P. Harry.*
66. View near Hartford, near the College. "
67. View at Nahant, painted from nature. *Robert Jones.*
68. The View of the Gate of the Notch of the White Mountains from Crawford's, towards evening. *H. C. Pratt.*
69. Washington preventing his Companions from shooting their Indian Guide, who has fired upon them, and is in the act of reloading. The scene is laid west of the Alleghany, in time of winter. See Sparks's Life of Washington, pages 28—30. *J. Hayward.*
70. Portrait of General Harrison,—an original, for which the General sat, and which is pronounced by those best qualified to judge, the best portrait ever painted of him. *J. Hayward.*
71. Going West,—a fine original picture. *J. J. Soren.*
72. View in Italy, from Poussin. The effect of light in this picture is excellent. *Robert Havell.*
73. A fine copy of Allston's Beatrice from Dante. *T. T. Spear.*
74. View near Messina, in Italy,—a beautiful little picture. *J. Greenough.*
75. The Indian Toilet. *J. G. Chapman.*
76. A View of Mount Blanc,—a fine picture from T. Lory. *H. C. Pratt.*
77. View in the Mediterranean. *Artist unknown.*
78. Departure for the Boarding School. *Bartholomew.*
79. Sketch of the Franconia Notch in the Morning. *H. C. Pratt.*
80. The Children of the Woods,—an ideal composition of the artist, with beautiful English landscape scenery. *S. B. Foster.*

81. The Good Shepherd, from Murillo. *Spear.*
82. Portrait of Washington after Stuart. *Mason.*
83. Vessels Becalmed. *F. H. Lane.*
84. View near the Willey House, White Mountains. *J. J. Soren.*
85. Militia Shamfight, as performed in the days of Col. Pluck,—a fine humorous picture. *D. C. Johnston.*
86. Selim and Zuleika, from Lord Byron's "Bride of Abydos." *Bartholomew.*
87. Boston Harbor, with View of East Boston at Sunrise, Shipping, &c.,—a fine picture. *F. H. Lane.*
88. View near Vall'ombrosa,—Evening. *J. Greenough.*
89. Light House Rocks, &c., Landsend, England. *Robert Jones.*
90. Dominie Sampson and Meg Merrilies, from Scott's Novel of "Guy Mannering." *D. C. Johnston.*
91. View near Cambridge, Mass. *G. Curtis.*
92. View near Wilmington, Pennsylvania. *J. Greenough.*
93. Ruins of an Old Abbey near Pomfret, England,—a sketch. *R. Jones.*
94. Boston Bay Sloop of War and Pilot Boat. *F. H. Lane.*
95. Fine Fruit Piece. *Grunewald.*
96. Washington Crossing the Alleghany River, just after sunset, on the 23th of Dec., 1753, painted for Sparks's Life of Washington. *Huntingdon.*
97. The Eve of the Deluge, copied from the original painting in the possession of his Royal Highness Prince Albert. *Robert Havell.*
98. The Birth Place of General Warren, Roxbury, Mass. *S. L. Gerry.*
99. Melrose Abbey,—a fine rich landscape. *G. Curtis.*
100. Old Weller dipping Stiggins in the Horse Trough,—a scene from Pickwick. *D. C. Johnston.*
101. View of Cape Ann. *G. Curtis.*
102. A fine copy from Vernet. *Robert Havell.*
103. Scene in New Hampshire. *T. Doughty.*
104. Trout Fishing,—Misty Morning. *G. Curtis.*
105. View in Switzerland, with Ruins of the Abbey of Mt. Gerard. *P. Harry.*
106. Indian Steps, Brook near Sing Sing, from nature. *R. Havell.*
107. Washington,—from the Fanuiel Hall picture by Stuart. *Spear.*
This picture represents the evacuation of Boston Harbor by the British. Washington is standing upon Dorchester Heights, viewing the effect of his opening fire upon the enemy.
108. View in the Notch of the White Mountains. *H. C. Pratt.*
109. The Deer Stalkers, from Landseer. *P. Harry.*
110. View in Switzerland,—a fine landscape. *S. B. Foster.*
111. Manlius Falls, in the State of New York. *A. Fisher.*
112. View of part of the Val D'Arno. *J. Greenough.*
113. Ship in a White Squall, from T. Birch. *G. Curtis.*

114. Shakspeare's Juliet,—a scene from Romeo and Juliet. *T. T. Spear.*
115. Landscape,—Lake of the Woods, a beautiful picture. *T. Doughty.*
116. Old Mill on the road to Vall'ombrosa. *J. Greenough.*
117. Composition,—Waterfall, Landscape, &c. *A. Fisher.*
118. Italian Sunset, Horses, Figures, &c. *P. Harry.*
119. View near North Conway, New Hampshire. *S. L. Gerry.*
120. View of New York,—a fine landscape. *E. C. Coates.*
121. English Scenery and Figures. *J. Greenough.*
122. English Pheasants, Male and Female, from nature. *R. Havell.*
123. The Flower Girls,—a fine painting from Murillo.
124. Ferry Crossing. *G. L. Brown.*
125. The Sportman's Favorites. *A. Fisher.*
126. Landscape,—Lake Scenery, with view of the Grampian Hills.
127. Landscape,—View of the same Mountains, from opposite part of the country. These last pictures are companions, and very fine.
128. Italian Scenery. *J. Greenough.*
129. Bridge and Fountain at Vigo-Varra, Italy. *R. Havell.*
130. Bluff near the head of the Alleghany River. *G. Curtis.*
131. Marine View. *C. Drew.*
132. Returning from the Pasture, by the Lake-side path,—Composition. *A. Fisher.*
133. Scene in the Appenines, Italy. *S. B. Foster.*
134. Connecticut River,—Scenery from nature. *S. L. Gerry.*
135. American Scenery. *J. Greenough.*
136. Smugglers on the English Coast. *J. W. A. Scott.*
137. Judith, with head of Holofernes, copy from Christ. Allori. *A. Hewins.*
138. Italian Scenery. *J. Greenough.*
139. Swiss Landscape Scenery,—Morning. *S. B. Foster.*
140. Vesuvius from the Convent of the Capachins, near the Annunciata, Italy. *R. Havell.*
141. Windmill Sketch. *H. Vernet.*
142. Composition Landscape. *J. Greenough.*
143. Fancy Sketch,—Lake Scene. *S. L. Gerry.*
144. Copy from the celebrated Painting of Cuyp, in the Louvre, there is one at present in the Atheneum. It is a very fine copy by B. Champney, a young artist of this city, now painting in Paris, and is at present engaged in painting. with Mr. Vanderlin, an historical picture for the Capitol, Washington.
145. Scene in Somnambula,—an original picture. *T. Ball.*

Amina. The sacred taper 's burning.

Rudolpho. She dreams she is at the altar.

146. Landscape Composition,—Evening. Part of this was painted from nature at the entrance of the Forest at Fontainbleau. *B. Champney.*
147. Composition,—Subject from Boccacio's Decameron. *B. Champney.*
148. Composition Landscape,—Forest Scenery, &c. *S. L. Gerry.*
149. Sunset. *L. Somerby.*
150. Departure for the Boarding School,—a fine original picture. *Bartholemew.*
151. Innesfallen, Killarney, Ireland. *L. Somerby.*
152. Old Farm House, Rowley, Mass., painted from nature. *S. L. Gerry.*
153. View of New York, from Weekanker. *L. Somerby.*
154. View in the White Mountains. *A. Fisher.*
155. Getting a Bite. *D. C. Johnston.*

Water-Colored Paintings.

1. The Bride,—an original picture, painted for the Boston Miscellany. *E. R. West.*
2. Having a Nice Time. *D. C. Johnston.*
3. Landscape Scenery on the Connecticut,—Summer Afternoon. *H. Billings.*
4. Coast Scene. *D. C. Johnston.*
5. Coast Scenery. *Robert Jones.*
6. Landscape Scenery,—View near Roxbury,—Twilight. *H. Billings.*
7. Sketch. *Robert Jones.*
8 View near Harwich. "
9 Sketch. "

Richly Carved Toilet Glass.

This beautiful Toilet Glass was one of two purchased by Captain Nichols Lincoln, at a public sale in London. It was stated to have been made in the reign of Queen Elizabeth. It is very richly carved, and as perfect as when first made.

HOWE, LEONARD & CO., Auctioneers.

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Lancour List
No. 46

VALUABLE OLD PAINTINGS.

CATALOGUE

OF A

LARGE COLLECTION

OF

FINE OLD PAINTINGS,

Comprising many Original Paintings by masters of eminence. Also, several fine specimens of the olden masters. Among the pictures is a fine picture, The Woman taken in Adultery, by Gessi; A Magdalen, very rare and beautiful, by Fra Bartolomeo; Two fine Pictures by Caravaggio; Landscapes by Orizonti; Battle Pieces by Dandini; with many other choice pictures. Also, a Beautiful Bronze Group, representing the Scourging of Christ, by John Bologna.

TO BE SOLD AT AUCTION,

BY HOWE, LEONARD & CO.,

On FRIDAY, July 14, 1843,

AT HARDING'S GALLERY,

No. 22 *School Street.*

Sale to commence at 10 o'clock.

1	Fine Sea View.	*Knip.*
2 } 3 }	Two Landscapes.	*Crescenzio D'Onofrio.*
4	Flight into Egypt,—fine original painting on copper.	*Vignali.*
5	Bacchanal, very fine sketch.	*Rubens.*
6	Jesus and the Woman of Samaria, on panel.	*Carletto Veronese.*
7	Bacchanal, on copper.	*Perin del Vaga.*
8	Musicians, a fine picture.	*Le Duc.*

From 8073.30
255.820 Dec. 27 1876

9 Interior. *Brower.*

10 View on the Beach, Smugglers, &c. *Storck.*

11, 12 Two Sea Views, by *Pietro Ciafferi.* called the Smargiasso.

13, 14 Two Landscapes, on panel. *Hendrick.*

15 The Battle of Raphidim,—Scripture piece.

16 Battle of Ephraim, companion to the last, and in the style of Borgognone.

17 The Virgin and Child of the Tabernacle of Pinti, fine old copy from Andrea del Sarto.

18 The Virgin and Child, on panel,—School of Raphael.

19, 20 Two Upright Landscapes, style of Salvator Rosa.

21 Interior of a Church, on panel. *De Witt.*

22 Jesus at Emaus. *Palma Vecchio.*

23 Interior of a Church, on panel. *Peter Nefs.*

24 Upright Landscape. *Salvator Rosa.*

25 Ruins and Figures. *Panini.*

26 The Kiss, a very fine picture, by L. Moritz, a modern artist of celebrity.

27 The Infancy af Bacchus. *Pietro Testa.*

28, 29 Two Flower Pieces. *Mario da' Fiori.*

30 Fine Original Landscape. *Orizonti.*

31 The Virgin and Child, by Paolo Biancucci, a distinguished pupil of Guido.

32 Upright Landscape. *Abate Lanci.*

33 Upright Landscape. *Corazza.*

34 Cupids Playing, very fine. *Albano.*

35 Battle Piece. *Aniello Falcone.*

36 Three Angels. *Simon Cantarini.*

37 An Artist drawing by Candlelight, considered as the portrait of Bernini, by Gerard Hunthorst, called Gherardo dalle Note.

38 A Musician, style of Caravaggio.

39 Fine Landscape, and companion to No. 30. *Orizonti.*

40 Soldiers by a Fortress, companion to No. 35. *Aniello Falcone.*

41 Landscape by Vinkebooom, with his mark, (a Finch, on a branch.)

42 Head of a Philosopher, very fine original picture. *Bassano.*

43 Portrait of Nicolo Piccinino, a celebrated Condottiere, on panel. *Angiolo Bronzino.*

44 Landscape and Figures. *G. Vetturali.*

45 Sea View and Ruins, companion to the preceding. ,,

46 Virgin and Child. *Daniel da Voltera.*

47 Interior of a Church. *Jelgerhais.*

48 Portrait of Tullia d'Aragona, an illustrious lady of the 16th century, eminent for her poetry and wit. *Morone.*

49, 50 Two capital Pictures, representing the Battles of the Amazons. *Cesare Dandini.*

51 Landscape by Agostin Tassi, the Master of Claude, a very fine picture.

52, 53 Two spirited Battle Pieces. *Borgognone.*

54 The Assumption, a fine original sketch for the ceiling of a church. *Sebastian Conca.*

55 The Falls of the Niagara, by Mr. Fraser of Charleston, S. C.

56 Narcissus. *Benedicto Gennari.*

57 View of Venice. *Marieschi.*

58 Interior. *Jan Steens.*

59 The Virgin and Child, with two Saints, a fine copy from Fra Bartolomeo, called Il Frate.

60 Europa style of Guido.

61 Holy Family, very fine and original. *Schidone.*

62 Portrait of Titian, on panel. *Tintoretto.*

63 Ruins and Figures, very fine picture. *Panini.*

64, 65 Holy Hermits, two fine paintings on copper. *Rottenhamer.*

66 Portrait of Pellegrini, an eminent poet of Verona, on panel. *Tintoretto.*

67, 68 Two small Landscapes, on panel. *Vinkeboom.*

69 The Blacksmith, a beautiful little picture. *Metzu.*

70 Pan and Syringa. *Lanfranco.*

71 Boy with a Dove. *Guercino.*

72 The Bagpiper, a capital picture. *Michael Angelo da Caravaggio.*

73 The Death of Sisera. *Bilivert.*

74 The Holy Family, a fine old copy from the celebrated picture by Parmigiano, in the Tribune of Florence.

75 Herodias, a fine old copy from Guido.

76 Interior, on panel. *Jan Steens.*

77 Sea View. *Schieldbach.*

78, 79 Two Sea Pieces, by *P. Cinffer*icalled the Smargiasso.

80 Cupid Sleeping, allegorical, fine painting on glass. *Ciro Ferri.*

81 A Fair, on panel. *Eckhout.*

82 View on a river in Holland. *Knip.*

83 Landscape, on panel. *Pynaker.*

84 Portrait of Francis Sforza, Duke of Milan, on panel.

85, 86 Two small oval Landscapes, on copper.

87 St. Mary of Egypt, round, on panel, copy from Albano.

88 } Two fine Flower Pieces. *Salini.*
89 }

90 The Triumph of Religion, sketch for a ceiling. *Pozzi.*

91 The Fidler, a very fine picture, companion to No. 72.
Michael Angelo da Caravaggio.

92 } Two pictures, Still Life, on panels.
93 }

94 } Two small Landscapes.
95 }

96 } Two Landscapes, with porticos, very beautiful, by Gaspar Van Vitel,
97 } called Gasparo dagli Occhiali.

98 } Two fine Architectural Pieces. *Viviani.*
99 }

100 The Adulteress before Christ. *G. F. Gessi.*

101 Interior of a Church, oval on panel, a beautiful picture. *Dewitt.*

102 Portrait of a Lady. *Terburgh.*

103 } Two heads of Dogs.
104 }

105 Landscape. *Grimaldi.*

106 The Magdalen, on panel, a very rare and beautiful picture by Fra Bartolomeo, called Il Frate.

107 } Six small Landscapes, very fine, on panel. *Lucatelli.*
to }
112 }

113 } Six Small Flower Pieces, very fine.
to }
118 }

119 } Two small round Flower Pieces.
120 }

121 Landscape, on Panel. *Gaspar Poussin.*

Splendid Bronze Group.

This beautiful work of art represents the Scourging of Christ, and comprises four small figures, executed in the highest style of the art by John Bologna.

HOWE, LEONARD & CO., Auctioneers.

CATALOGUE

—OF—

A PRIVATE COLLECTION OF

ORIGINAL PAINTINGS,

Of the Italian, Flemish and Dutch Schools,—All in rich frames and ready to hang in the Parlor or Drawing Room.—Including a most beautiful Magdalen, by Schidone;—The Adoration of the Shepherds, by Garofalo;—Pastoral Scene, by Boucher;—Madona, by Trevisano;—Several Landscapes of the first class, by Moucheron, Casanova, Van Bloemen, ETC., ETC., ETC.

— ALSO —

OF AN ENTIRE

INVOICE OF PAINTINGS,

In a Genuine State, just received from Antwerp.

To be Sold at Auction, by

HOWE, LEONARD & CO.

No. 37 Tremont Row,

On Wednesday, May 13th, 1846.

Sale to commence at **11** *o'clock.*

BOSTON:
PRINTED BY ALFRED MUDGE,
No. 21, School Street.
1846.

Lawrence List No. 36

VALUABLE PAINTINGS.

The first 30 nos. on the Catalogue are an entire invoice, and are in a genuine state, having just arrived from Europe.

1. A very spirited Battle Piece. *Jodocus Mompert.*
2. A brilliant little Landscape. *Dietriecy.*
3. A Seaport, with figures. *Van der Capella.*
4. The Grecian Daughter. *G. de Lairesse.*

   A beautiful picture of the first class, such as is now rarely to be met with.

5. Battle Piece, signed, *J. Junius.*
6. A deep-toned Landscape. *Elsheimer.*
7. An Historical Picture, with numerous figures, signed, *G. Herkenroder.*

   Very rich and curious.

8. Companion to the above, signed, *G. Herkenroder.*
9. A beautiful little Madona and Child. *R. Mengs.*
10. A Beggar-Boy exhibiting a Rat. *School of Murillo.*

    Highly finished, every hair of the animal and each thread of the boy's garment being imitated.

11. Cattle, &c. *F. Klomp.*

12. A spirited Dutch Landscape. *Ouwwater.*

13. The Holy Family Reposing. *Rothenamer.*
A rich and truly original little gem.

14. View on the Rhine, carved frame. *Zachtleven.*

15. Soldiers playing Dice. *Callot.*
A very spirited picture, equal in merit to the works of Teniers.

16. A brilliant Flower Piece, signed, *Verendaal.*

17. A rare and costly Antique Gothic Painting of the Madona and Child—about 300 years old.
William of Cologne.

18. A spirited Sea View, signed, *H. Adam.*

19. do do pendant to the above. do

20. Landscape, with figures. *K. da Jardin.*

21. Christ writing on the Sand,—"Let him that is without sin cast the first stone. *Francis Francks.*
An exquisitely finished and truly original antique Painting.

22. A rich Landscape, with figures. *Old Teniers.*

23. Portrait of Mirabeau. *H. Rigand.*

24. A spirited Flower Piece. *Seeghers.*

25. Landscape, with figures. *Huysmans.*

26. Cattle Piece. *Michel Carre.*

27. Figures on Horseback. *Querfurt.*
A beautiful picture by the best follower of Wouvermans.

28. A Landscape with figures. *Jan Brueghel.*

29. do companion to the above. do

30. Boaz and Ruth. *Spagnoletto.*

This picture has unquestionably the marks of originality and of the master.

31. Cupid Asleep. *School of Guido Reni.*

32. The Penitent Magdalen. *Schidone.*

This truly expressive painting realizes fully the character of the artist, he being acknowledged the best follower of the great Corregio. It may be questioned if sincere penitence was ever more beautifully depicted on canvass. We see here what is so rare ; the deepest *pathos*, while at the same time there is no exaggeration—all is quiet and subdued.

33. The Adoration of the Shepherds. *Garofalo.*

An original Rafaelesque painting of very high class.

34. A rich and deep-toned Evening Landscape. *Francisco Millet.*

One of the gems of the collection.

35. The Good Samaritan. *W. Kierings.*

The Landscape part is beautifully finished, as is usual with Dutch Painters.

36. Architecture with figures. *Verschuring.*

It is rarely we see a combination of Archirecture with figures, so perfect as in the present instance—there is a depth and brilliancy in the coloring of the figures which would do honor to Rembrant.

37. St. Francis. *F. Mola.*

38. The Interior of a Church, signed, *Stocklyn.*

A magical perspective, little inferior if any, to the highly prized works of his master, P. Neefs.

39. Dutch Girl with Household Utensils. *W. Kalf.*

A beautiful and truly original specimen of this valued master.

40. Fruit, &c., pendant to No. 39. *David de Heem.*

This beautiful gem was purchased at the sale of one of the great European Collections and may be safely depended on as genuine.

41. A beautiful and highly finished Interior. *T. Orfele.*

This painting and the one following are by a German artist of high rank of the last century—his monogram is on one of the pictures.

42. A beautiful and highly finished Interior, pendant to the above. *T. Orfele.*

43. The Flight into Egypt. *Parmegiano.*

44. The Holy Family Reposing. do

Commonly called the Repose in Egypt,—These two paintings will challenge comparison with anything to be met with.

45. Deer, &c., signed, *Rugendas.*

46. Bears, &c. companion. do

The artist was acknowledged the best painter of animals, of his time, in Germany.

47. Landscape, with Cattle, &c. *Van Bloemen.*

To the connoisseur nothing need be said in favor of this masterpiece, comprising as it does so many of the most desirable qualities of the artist. A deep mellow harmony pervades the whole of the work, to a degree, to which few, even of the greatest masters have attained.—The frame is antique, of carved wood.

48. Goats, Sheep, &c. *Rosa da Tivoli.*

Of the numerous works of this expeditious master, it may be safely asserted, that very few indeed are calculated to give greater satisfaction to the amateur than the present specimen. There is a clearness, boldness, life and truth to nature, seldom equalled ; while in the hair of the goats and wool of the sheep, the master has expressed the

character of each with a dash of the pencil, more perfectly than the greatest labor of a lesser genius could ever have accomplished.—The frame is an antique carving in wood.

49. A rich-toned Landscape, with ruin, &c. *Moucheron.*

This may be considered a fair exemplar of the artist, beautifully pencilled and in harmony equal to the works of J. Both.

50. Cattle in a Landscape. *Janson.*

Finely finished and a faithful portrait of nature, as are all the works of this master.

51. A Landscape. *Brande.*

52. do pendant to the above. do

The works of this master are rarely seen out of Germany, and are consequently little known except by means of engravings from them,—the above are fair specimens of his style.

53. Landscape and Figures. *Isaac Ostade.*

54. A Pastoral Scene. *Boucher.*

55. Troops on the march. *Casanova.*

There is a truthfulness in the cool grey morning light, and an expression of motion given to the action of the figures, sufficient to stamp this as the work of a rare master, as is truly the case, the paintings of Casanova being seldom to be met with. This painting and the previous one being of the same size, would form a beautiful ornament to the parlor or drawing-room.

56. The Madona and Child. *Trevisano.*

A pleasing variation as regards attitude of this oft repeated subject ; full of sweetness and expression.

57. Superb Fruit Piece, signed, *A. Boschaert*, 1636.

A perfect work of a very rare master, well worthy of a place in any collection, as well on account of its intrinsic merit as the great fame of its author.

58. The Adoration of the Wise Men, guided by the Star in the East to the Birth-place of our Saviour. *Van Harp.*

This painting exemplifies fully what the biographers say of the artist ;—that he was the best pupil and imitator of Rubens, having made himself a painter, by copying that master. The character represented in this picture, together with the deep rich coloring and flowing pencil, make this a desirable example of the school, such as is rarely met with at a public sale.

FOUR SKETCHES BY J. GREENOUGH.

1. Early Twilight.
2. Rainbow.
3. Italian Scenery.
4. English Scenery.